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recordings sent to broadcasters. However, record company executives have said that the issuance of lyrics is up to the music publishers who, for the most part, own the copyrights to the songs.

On the technology front, Motorola and Kahn Communications are still slugging it out for marketplace acceptance of their rival AM stereo systems, although Motorola seems to be ahead. The year also saw Mutual Broadcasting enter the FM subcarrier data distribution field and ABC announce plans to get into that business.

As for programing, contemporary hit radio stations WHTZ(FM) in New York and KIIS(FM) in Los Angeles dominate the airwaves among persons 12 years of age and older in the nation's two largest markets, while talk remains a strong format for AM stations.

KIIS(FM), according to Clark, is not only the top station in Los Angeles, but also the "top billing radio station in the country," receiving as much as $2,100 for a 60-second spot. He attributes KIIS's success to a perceptiveness on the part of station personnel to be "in tune" not only with what's current in musical tastes, but with other aspects of the community. "We strongly believe in promotion, but it's only icing on the cake. If you don't have a good product, promotion won't help," said Clark.

What allows KIIS(FM)'s cross-town rival, Talkradio to KABC(AM), to draw healthy Arbitron 12-plus shares is its programing "consistency," according to the station's vice president and general manager, George Green. He said KABC's daytime (5 a.m. to 4 p.m.) lineup of talk show hosts has been in place for over 10 years.

With the new RADAR 31 report (Vol. 1) showing that for the average quarter hour, AM Radio reaches only 29.4% of the total [12-plus] radio audience, other AM stations are trying to find a programing niche in their respective markets. The answer for some is block programing.

RKO's contemporary hit KFRC(AM) San Francisco has adopted a game show format in which the station airs games and contests from 9 a.m. to 3 p.m. each weekday. According to KFRC program director, Mike Phillips, station management "felt it necessary to set aside traditional thinking about radio programing and concentrate more on audience entertainment as a whole."

Adult contemporary WNBC(AM) New York has shored up its entire programing schedule with top name personalities, building upon popular morning and afternoon drive-time hosts Don Imus and Howard Stern, respectively. The station hired comedian Soupy Sales, who is now wedged between Imus and Stern, and popular New York radio personality Jack Spector to do a nighttime variety sports program which will include music. The station also airs a customized version of the syndicated *Wolfman Jack Show* in the overnight slot.

"We are becoming the most personality-oriented station in the country," said WNBC(AM) vice president and general manager, John P. Hayes Jr., who describes the station as a "classic old-line radio outlet [block programing] with a 1980's flare."

Group W Broadcasting reached a milestone this year. In April, company-owned WINS(AM) New York celebrated its 20th anniversary on the air with an all-news format, which, in 1965, was considered to be a bold format move.

Doubleday Broadcasting President Gary Stevens sees a trend for "long-time, established" stations, which, he says, are getting stronger because of the volatile nature of the radio business today with more managers apt to change formats faster. "Format changes alter the dynamics of the marketplace.... Listeners are gravitating back to established stations because they feel more comfortable with them."

Here is the state of the radio art, 1985.

Optimism on the radio network front

1985 is off to a good start with many predicting double-digit rise over '84

By most accounts, the radio network business is expected to have double-digit growth in 1985—maybe not the kind of growth that has businessmen and entrepreneurs scrambling all over each other to break into the marketplace, but still enough to quell fears that the industry is moribund. Executives are estimating that 1985 gross billings for the major radio networks will be up between 10% and 15%, significantly better than the lackluster 5.5% increase the industry experienced in 1984.

Reasons for the rebound vary among network radio executives, but all attest to a greater willingness among advertisers to steer their budgets toward radio, and many point to Procter & Gamble's return to the medium after a multi-year absence as significant. In addition, 1985 might be called the year advertisers discovered that Yuppies listen to radio—executives report that business among young adult-oriented networks and formats is especially brisk.

A picture of how 1985 might turn out for network radio is already taking shape in figures published by the Radio Network Association, which are based on data collected confidentially by the accounting firm of Ernst & Whinney from 10 major radio networks. For the first five months of 1985, reported RNA, gross billings were up 12.8% to $121,489,687 over the same period a year ago, while billings in May posted an increase of 7.4% over May 1984 for a total of $31,554,580. Unlike last year at this time, however, the figures include the revenues generated by four other networks not previously reported: Transtar Radio Networks, Satellite Music Network, Westwood One Radio Networks and United Stations Programing Network. (Those four networks brought in $20 million in 1984.) The other six major radio networks included in the tally are ABC, CBS, Mutual, NBC, RKO and Sheridan.

■ Edward McLaughlin, president of ABC Radio Networks, said that ABC's seven radio networks are running about 12% ahead in billings this year when the Olympics, which posted extraordinary gains for ABC last year, are excluded. In addition, he said the second quarter was up 8% for ABC, a new second-quarter record. But rather than benefitting from a flood of new advertisers, McLaughlin explained, he sees "more products from the same advertisers" being included in their radio mix. In addition to P&G's adding radio, he mentioned Warner-Lambert, too. "The brand managers talk to each other," said McLaughlin.

ABC's McLaughlin

CBS's Brescia

Another new way advertisers—principally retailers—are employing network radio, he said, is through two-to-three-day flights to promote coupons or newspaper promotions or "advertising advertising," as McLaughlin labeled it. Although he admitted that this new revenue stream does not represent "big bucks," McLaughlin said advertisers are able to directly measure the impact of the medium through consumer response to the promotional campaigns.

■ Dick Brescia, senior vice president, CBS Radio Networks and chairman of the Radio Network Association, is one of the more bullish in projecting that industry-wide growth for network radio will be up 15% in 1985 to reach a total of more than $300 million. A 15% growth rate, Brescia pointed out, "when compared to other businesses is pretty damn good." He warned that projecting industry-wide growth this year, however, is hampered by the addition of four networks for which no previous growth record is publicly available.

So where is this fabulous growth coming from? "I think that advertisers who are primarily concerned with the young adults—we have more of them in the marketplace today—and the networks geared to attracting the younger demos are doing quite well," said Brescia.

Another reason for network radio's current health, said Brescia, lies in the fact that some of radio's competitors are pricing themselves out of reach. "Over the past several years the cost factors of other media have been helpful to network radio because

we are an efficient buy. When agencies scrutinize their budgets and see that costs of other media have risen dramatically, they have to look to other alternatives. The planners and buyers have stepped back and looked at other alternatives and radio has come up pretty good. And that has been an important reason for the growth."

As an example, Brescia pointed to CBS's youth-oriented RadioRadio network, which now has a lineup of 149 affiliates, including stations in 24 of the top-25 markets. "The adult-oriented networks, which are primarily AM station based, have suffered the same fate that AM stations around the country have: erosion of their share of the audience." To emphasize he wasn't poo-pooing adult-oriented networks (CBS operates the adult-oriented CBS Radio Network), Brescia said adult-oriented networks "have to do more than sell numbers; they must sell the environment." Brescia explained that as far as seeking sponsors for adult-oriented radio networks is concerned, "it's important for us to point to Charlie Osgood and Dan Rather. ABC will do the same with Paul Harvey. Those kinds of shows can still sell because they're environment shows."

■ But one executive who probably would take exception to parts of Brescia's remarks about adult-oriented networks is Jack Clements, president of the Mutual Broadcasting System. The Mutual Radio Networks, which serve about 850 affiliates, have been up in both the RADAR 29 and 30 reports "and I expect to be up in 31." Although traditionally an adult-oriented network, Clements says that Mutual in the past year has made important inroads into younger audiences—or at least audiences that are on the younger side of older. "A year ago, a quarter of our affiliates were FM's; now more than a third are FM's. That doesn't mean we're giving up on AM's, but it does mean we're broadening our base," Clements said.

"We are still a 25-54 demo network," Clements said, "and plan to stay that way. But we are affiliating with FM's in order to bring aboard more 18-34-year-old bodies so we can strengthen the younger end of the 25-54 demo." Most adult-oriented networks, said Clements, "have a tendency to be heavy up on the high side [the 34-54 part of the 24-54 demo], and I don't want that." Programs such as the *National Lampoon Show*, Clements pointed out, are some of the things Mutual is doing to attract youth-oriented stations, "and we may bring on more of those as time goes on." But with programs like last week's introduction of a political face-off show between New York Governor Mario Cuomo and former U.S. Senator Howard Baker—not the kind of programing likely to attract the MTV generation—Clements made it clear that Mutual is not backing away from its adult-oriented format. With sales at Mutual running 15%-20% ahead of last year (above the industry average), an enthusiastic news operation under Ron Nessen and a reorganized sales staff in New York and Detroit, the recently appointed president is sure the once-beleaguered network is back on its feet. And for that he credits Mutual's owner, the Amway Corp., which "pumped in millions of additional dollars to invest in people and product to do the obvious."

But Mutual is not the only radio network to have undergone more-than-routine changes in the past year. The RKO Radio Networks One and Two were acquired by the United Stations last spring. They are now called United Stations Networks One and Two and are separate from the United Stations Programing Network, the long-form program service that made up the United Stations before the RKO acquisition.

■ Nick Verbitsky, president of the United Stations, said the acquisition has "brought more of an entrepreneurial spirit" to the old RKO networks. To some that may mean staff cutbacks, as have been reported, but to Verbitsky it means a situation where "department heads function as department heads and everybody is accountable. Decisions can be made quickly rather than having to run things through a board of directors or a committee."

One of the changes United brought to the old RKO networks was the elimination of the feature programs—which, Verbitsky said, were "a major part of the [staff] reduction." Verbitsky said dropping the features does not reflect on the desirability of radio feature programing per se, but was due to those particular shows not being cleared and advertisers not participating.

■ A strong first half does not a bang-up year in network radio make, reminded Randy Bongarten, president of NBC Radio. "The marketplace has been very strong over the first five months," Bongarten agreed, "but there are question marks because of the lateness of the upfront television season. We're still waiting to see how the second half of the year will develop." (Network radio, like certain dayparts in television, also has an upfron season, but it usually follows the television marketplace by a few weeks.)

Bongarten is in agreement with his competitors when he estimates "the marketplace will finish somewhere in the area of $300 million in 1985." But because everybody will be competing against a strong fourth quarter in 1984 "it's going to be a lot more challenging to reach 15% growth the latter part of this year. We as a network haven't planned for it."

And the "youth business," Bongarten said, "has been stronger than the business as a whole," although Bongarten noted that when it comes to the youth business, "we're dealing in small numbers relative to the total size of the market." According to Bongarten, "There are more viable youth networks today than in the past." For example, he noted that in addition to NBC's youth-oriented The Source network, there are also such syndicated youth networks as Westwood One "that are doing a good job." But doesn't the proliferation of youth-oriented services tend to split the market? "Sure there's fragmentation," Bongarten acknowledged, "but there's also incrementation. Each individual entity might be getting a smaller piece, but the pie as a whole is getting larger."

■ Among the 24-hour satellite format networks, the Dallas-based Satellite Music Network has 488 affiliates on-line and another 57 under contract. According to SMN President John Tyler, the affiliate base is 57% AM stations and 43% FM's for SMN's four formats—nostalgia, country, adult contemporary and rock. The most popular format is country with 185 affiliates, followed by adult contemporary with 168, nostalgia/MOR with 96 and rock with 37.

There are also economic incentives to affiliate with SMN, claimed Tyler. "Generally speaking, we can reduce station operating cost by 25%-30%," because it requires a smaller staff to run the station. Another advantage Tyler cited is that a "very high percentage of our stations have had increased sales because of improved on-air product and re-direction of managers' time, away from personnel time so that they can spend more time with advertisers."

Publicy owned SMN turned a modest profit for the first time during the first quarter of 1985. On revenue of $2,880,000, reported Tyler, SMN earned $5,791. In the previous year, SMN lost money on $1,039,000 in revenue. And for the first six months of this year, Tyler said, revenue was $6,305,000 compared to $2,492,000 for the first six months of 1984. Six-month profits have not been determined yet, he said.

■ Terry Robinson, president of Transtar Radio Networks, a subsidiary of Colorado Springs-based radio group owner, Sunbelt Communications, said the kind of stations signing up for his 24-hour music services are "usually looking for a programing alternative and feel we can provide that." Transtar offers three 24-hour formats: country, adult contemporary and "Format 41," a light contemporary format targeted toward an audience with a median age of 41. They have a combined total of 279 affiliates. But Robinson denied his service can, in itself, be the magic that turns around a faltering station and makes it profitable. "Most of the people who utilize our service successfully are already very good managers."

Robinson reports fast growth for his "Format 41" service, which is a joint venture with Viacom and is based on the light-contemporary format developed at Viacom-owned WLTW-FM New York. In the past year,

Network tote board

Network	Affiliates
ABC Radio Network and Talkradio	1,800
Associated Press Network	1,005
CBS Radio Network	394
RadioRadio	141
CNN Radio Network	177
Mutual Broadcasting	850
National Public Radio	310
NBC Radio Network	366
The Source	123
Talknet	230
Satellite Music Network	486
Sheridan Broadcasting	110
Transtar	260
United Radio Networks (I and II)	650
UPI Radio Network	1,000
Wall Street Journal Report	80

temporary format developed at Viacom-owned WLTW-FM New York. In the past year, 42 "Format 41" stations have gone on the air, and contracts are in place for 19 additional affiliates. "Format 41" 's affiliates are "increasingly" coming from the ranks of major market stations, Robinson said, because "it filled a niche that was available." That niche, he goes on to say, is the segment of 41-year-olds who probably grew up listening to the AM band but long ago switched to FM (80% of "Format 41" affiliates are FM stations). A median age of 41 'is where the population is headed," says Robinson.

■ CNN Radio, Atlanta, has undergone major changes over the past year. It weened itself off the audio portion of CNN Headline News and, in turn, expanded its top-of-the-hour and bottom-of-the-hour newscasts and introduced several news feature feeds. According to Bob Pates, vice president for radio, Turner Program Services, CNN has invested $1.1 million over the past two months expanding CNN Radio's operations.

Pates also revealed that CNN Radio is developing a "high energy" news format for contemporary hit radio-formatted FM stations. The newscast will be designed to last no more than a minute and "provide as complete a package [of the news] in the shortest period of time as possible." The kind of station that will be interested in CNN's youth-oriented newscast, Pates explained, is the urban CHR station that "doesn't want to take a five-minute break for news." He hopes the new format will be launched by Aug. 1.

Additionally, Pates said that CNN is also developing its first music format, which he declined to detail other than to describe as a "high-powered format."

■ The Associated Press Radio Network, which currently serves about 1,500 affiliates, has added several features recently to its steady flow of news programing. Among the latest additions are *Newsweek on Air*, a joint venture between AP and *Newsweek* magazine. It's a weekly 54-minute program featuring interviews with major newsmakers conducted by both AP and *Newsweek* correspondents. Other introductions include a 60-second daily feature on the home video market, *Home Video Update*. AP also has started a 60-second feature called *Eye on TV*, which offers interviews with television personalities, industry news and reviews of programs. In addition, AP recently started a daily 90-second feature on home and personal computers called *Tip Talk* and a new 90-second feature on nutrition, *Eater's Digest*.

"We put out about 10 features daily and expand and contract according to what our members want," explained Pat Hazen, director of station services for AP. Among the features AP member stations apparently didn't want this past year were *Looking Good*, a personal health program, and *One on One*, an interview show—both of which AP dropped.

Last March, AP also increased the frequency of its feeds for the *AP Business Barometer*, a daily, 60-second business report originally fed 12 times a day and now sent 16 times daily, to cover both East and West Coast drive times. And AP has also moved

Mutual's Clements

United's Verbitsky

NBC's Bongarten

Transtar's Robinson

to beef up its regional coverage, said Hazen, by hiring staff "to do nothing but work on specialized regional" news.

In addition, AP, in conjunction with WSM Inc., Nashville, airs the Music Country Network (MCN), an eight-hour overnight music/talk programing service transmitted nightly via satellite beginning at 10 p.m. NYT. According to Hazen, MCN now airs two 60-second series: *Music Country Minute* and *Artist Profiles*. Hazen said ad revenues for MCN, which clears aboout 100 stations nationwide, are pacing about 27% ahead of the comparable period in 1984.

■ In the face of financial woes, the United Press International Radio Network appears to be holding its own. The network continues to offer its 1,000 affiliated stations five-minute, top-of-the-hour newscasts, 24 hours a day, and two-minute, half-hourly newscasts from 5:30 a.m. to 9:30 p.m., Monday through Friday.

■ At Pittsburgh-based Sheridan Broadcasting Network, satellite operations have been moved from Cocoa, Fla., to Pittsburgh, where the company's corporate offices have always been. Explained Jerry Lopes, news director for SBN: "It's obviously always healthier to consolidate whenever possible, and the arrangement we were able to strike was for substantially less dollars" than at the Florida uplink facility. SBN also switched satellites, from Satcom IV to Westar V.

"We're concentrating on our bread and butter," said Lopes, of programing developments at SBN. He said that SBN is increasing the amount of sports programing it's providing to its 110 affiliates, including adding morning and afternoon drive time sports feeds, raising its sports feed to eight per day. But, Lopes acknowledged, "in terms of feature programing, we had to take a good, hard look," noting that SBN had to abandon both short- and long-form programing in favor of a "music/entertainment posture." Although Lopes said there are "plans on the table" to start up such a service again, including public affairs and information programing, they are "on hold."

■ *The Wall Street Journal Report*, a news service of Dow Jones & Co. (publisher of *The Wall Street Journal* and *Barron's*) that delivers two-minute, hourly business/economic reports to about 80 stations, "is exploring the possibility" of designing a financial network of shorter reports for FM beautiful music and classical stations, according to Bob Rush, director of broadcast services for Dow Jones.

Currently, the nearly five-year-old *Wall Street Journal Report* feeds 19 reports daily from 5:20 a.m. to 9:50 p.m. NYT, including a 4:20 p.m. stock market final report each weekday. Rush reports that sales revenues for the first half of 1985 were up between 20% and 25% over the same period a year ago. Among the list of regular advertisers on the network are: American Express, E.F. Hutton, AT&T, Dean Witter Reynolds and Pitney-Bowes. Rush said open rates for 60-second spots for 12 weeks or less usually begin at $3,900.

The company also offers *Barron's On Investment*, a scripted news service taken from the advance copy of that week's *Barron's*. To date, 48 stations use the service. □

Reps express "cautious optimism"

Renewed push by airlines, computer industry may help radio industry's national spot advertising dollars; increase may hit low double digits

According to most radio representative executives, national spot radio advertising should pick up as the third quarter proceeds, and most of them are optimistic about the fourth quarter. That could put the overall yearly percentage increase in national radio spot dollars in the high single digits or low double digits. The root of that optimism is the belief that complications which have reduced expenditures among some key radio advertisers, including airlines and computers, will be resolved. There is also the hope that increased competition in the automotive industry will cause an influx of additional dollars into radio.

Ralph Guild, president of Interep, the holding company for McGavren Guild Radio; Hillier, Newmark, Wechsler & Howard; Weiss & Powell, and Major Market Radio, said July has been "very soft," but August should be on target and September and the fourth quarter stronger. But for the year, he projects a sales increase on the conservative side, projecting gains of about 6% over 1984.

Jerry Kelly, president of Republic Radio, which, along with Christal Radio and Katz Radio, make up the Katz Radio Group, was expressing "cautious optimism" about the remainder of the year. "Talking just about stations that we have been repping all along,

worried about pressure from some quarters of the public on beer manufacturers to reduce advertising: "Although beer advertisers have done a lot they have always measured what they have done, in the sense of not running spots early in the morning. They also do a lot of community service and community promotions. Anheuser-Busch and Miller have been very conscious."

Also stating a concern about beer advertising was Bob Weiss, president of Weiss & Powell. "The one area where I have been hurt to some degree has been the beer business... It has affected national sales and will probably have an effect in the third quarter as well."

Torbet's Fasolino said the situation was even more serious: "Beer advertisers are practically nonexistent and I think the beer industry is probably laying low... And when they ask for demos now, they are asking for 25-34. But I don't think their primary targets have changed."

Concerning airline advertising, Fasolino said the strength of the dollar has encouraged traveling but, at the same time, reduced international carriers' need to advertise. Domestically, he said, fare wars and mergers have forced carriers to reduce their costs and re-evaluate their marketing.

A resurgence in airline advertising would be good news to Concert Music's Cleary. Carriers are among the chief advertisers trying to reach the classical music listeners of the stations the company represents. The imported automobiles and financial services who also advertise on those stations are less seasonal in nature in their budgets.

As for youth-oriented advertisers, Newmark noted a slowing down of activity for such products as soft drinks, beer, shampoos and candy. Newmark said that one particular concern for station reps must be to find new industries that are interested in reaching young adults.

Among the regional offices placing orders, New York, Los Angeles and Dallas were among those which showed continued strength, said Newmark. Minneapolis, however, was showing some weakness. That office used to book orders from K-Tel International, he said, but that the record company is now "out of business." Business from Philadelphia offices was off a little, he said, because the Atlantic City, N.J., casinos were now being placed out of New York, and some orders from Boston had also gone to New York.

As to what markets those dollars are being distributed to, Republic's Kelly said there is no particular pattern. Likewise, Eastman's Schubert said that markets that were off, including Phoenix; San Diego; Portland, Ore.; Columbus, Ohio, and Buffalo, N.Y., revealed an "indiscriminate" pattern.

Caballero added that business for Hispanic stations is doing well in many markets, especially in Los Angeles; Albuquerque, N.M., and San Antonio, Tex. This is because, he said, there has been a shift by advertisers to put more money in Mexican-American markets whereas before there had been a focus on the Cuban and Puerto Rican markets of Miami and New York.

The national spot radio business from January to May, according to Larchmont, N.Y.-based Radio Expenditure Reports, reached $324,808,800. That's an increase of 10.3% over the comparable period of a year ago when RER adjusts figure to compensate for variance in standard billing weeks and 5.3% unadjusted.

How will the radio industry perform overall in 1985? Radio Advertising Bureau President Bill Stakelin has projected that business (local, regional, national and network) will reach $6.5 billion by year's end. □

Shakeout after the CHR goldrush

Some major markets are witnessing a shakeout in contemporary hit radio and stations still airing the format further redefine their audience; AOR, country also undergoing fine-tuning

Last year contemporary hit radio was the hottest program format trend to hit the radio airwaves since the "urban cowboy" country radio phenomenon some six years ago. Like most trends in the radio business, however, those that jump on the bandwagon of a format that has become popular with listeners and thus in demand by advertisers, find there isn't enough room for everybody. That is the lesson that some of the late-comers to the CHR format are now learning, as evidenced recently by two stations in the New York market that switched out of the format—WAPP-FM and WKTU(FM)—leaving two CHR stations in the market to battle it out head to head—WHTZ(FM) and WPLJ(FM).

Radio executives and program analysts insist the CHR format is as strong as ever in appeal, but that it simply can't sustain all the stations trying to make a living off it. At last count, according to data compiled by the Radio Information Group, New York, almost 900 stations claimed a CHR format, about 10% of all commercial radio stations currently on the air. That represents a more than 7% increase in the number of stations programed for CHR compared to a year ago when there were close to 800 CHR stations on the air.

"CHR is very strong," said Chet Tart, manager of program research and marketing, Blair Radio. "The problem is that there [are] too many CHR stations in the marketplace. Boston has four, New York had four. Some markets have five. Every time you punch the dial it's Madonna, Madonna, Madonna, over and over again," he said, so that listeners may be getting "fried on the songs themselves." He said the solution, in part, lies in what he sees as the inevitable shakeout in the number of stations carrying the format. "It's just a matter of time. WAPP got out of the format in New York. It will happen in Boston too [and other markets]. It hasn't matured to the point where people are getting out of it in droves yet because they are still making money. But I think it's definitely at the peak of it's popularity," in terms of the number of stations embracing the format. He added, however, that the format may command a large enough following to keep a lot of stations thriving. "We are living in a contemporary world right now, so I don't see the contemporariness falling off. I just see some stations getting out of the format and switching to something else. The music and the product are strong and good and I think it will be around."

Gary Stevens, president of Doubleday Broadcasting, agreed that the number of stations programing a pure CHR format will "diminish." He had first-hand experience with Doubleday's WAPP-FM, which switched from a pure CHR format to hybrid top-40/album-oriented-rock format in May. "If you can't make a buck, you go," he said. "It's hard to support more than two of any format in market."

Blair's Tart

Pollack

Radio program consultant Jeff Pollack concurred. "The format is terrific," he submitted, "but there isn't room for five people." He also believes that the CHR shakeout experienced in New York will spread to other markets as well.

Top-40 consultant Mike Joseph said that while "some of the weaker [CHR] stations may fall off," the format will thrive, "in one configuration or another, because it is popular music." CHR, he said, "flows with the audience. You're going to play the hits regardless. The greatest advantage that a mass appeal format has is the fact that it encompasses everybody, every demographic, every race and every nationality."

Format segmentation is a trend that continues as stations try to broaden their core audience targets and counterprogram against similar formats in their market. Most recently, CHR has split into two directions, according to Pollack. The basic CHR format is a mass-appeal, 12-plus format. Pollack describes a newly emerging variation on that theme as "adult CHR," which attempts to be "more relatable" to the 25-to-34 age group with "less of the shouting kind of announcer," and with a dose of oldies songs added to the musical mix, rather than all current hit music. Adult CHR, said Pollack, "is de-

signed to take audience away from adult contemporary stations.'"

Album-oriented-rock radio stations gained substantially in the winter 1985 Arbitron measurement period (BROADCASTING, May 6) and many in the industry attribute the success to many AOR stations' shift from teen-agers to a core audience skewing 25-34, which Lee Abrams, partner in the Atlanta-based radio consulting firm, Burkhart/Abrams/Michaels & Douglas, describes as AOR's "natural audience." That is the demographic that was in its teens and listening to AOR when the latter broke on the scene 15 years ago, said Abrams. By eliminating most of the heavy metal material, he said, and adding a few oldies and jazz pieces to a mix of old and new AOR cuts, the format, in effect, has "matured" as its audience has grown older.

According to Tart of Blair Radio, AOR stations are doing more to serve the older audience than simply realigning their music rotations. The stations are providing "full service" to listeners and not just wall to wall music. "AOR has become an adult radio station," he said. "The successful AOR's are providing things that the average 25- to 34-year-old person needs, which include news and information, traffic reports, conversation, and even comedy in the morning. Also, musically it's an alternative because a lot of the AOR's have changed formats leaving one to a market. [The Radio Information Center calculates that there are about 237 AOR stations on the air now, down from 272 a year ago]. They are now by themselves and they offer a unique blend of music, they play currents and they play oldies, and are providing full service on the FM band with AOR music. That's a very unique blend."

"The format has matured a lot to the lifestyle of the people listening to it," continued Tart. "It's growing along with its original demographic. The music is not as raucous as it used to sound. It is more of a mainstream adult station. It's now a 19-plus kind of format that goes up to 35." As for the longevity of AOR, Tart offers that the audience is "growing along with them... It might be a Music of Your Life format shortly."

Pollack suggests that the drive by AOR stations for the older audience may be due in no small part to the fact that advertisers want the older skew. "A lot of stations have been doing that very quietly for the last several years," he said. "I think we are seeing a lot of emphasis from the sales departments in terms of getting stations to skew older, with many just totally abandoning teens to CHR."

John Sebastian, the Scottsdale, Ariz.-based radio consultant, takes some of the credit for the shift of AOR stations toward an older audience. He is the creator of the EOR format, or "eclectic-oriented rock," which he has now placed in five markets (Seattle, Anchorage; Fort Pierce, Fla.; Baltimore, and Casper, Wyo.), up from two markets a year ago. EOR, says Sebastian, which is programed at a core audience of 25-40, got AOR programers to thinking about an older skew.

A year ago, he said, the AOR playlist focussed primarily on the 15- to 24-year-old segment, with groups such as Motley Crew and Iron Maiden. "Now the list is very soft in comparison," he contends, offering as evidence the fact that a recent *Billboard* AOR playlist showed the top 14 songs were also charted on the CHR list. Embracing CHR material, suggests Sebastian, is a "mistake." Album-oriented listeners prefer, he contends, a mix of the "great product" by rock artists both current and past, which is what EOR offers, with a dash of progressive jazz for diversity.

Format segmentation continues to influence other program genres as well, such as adult contemporary and easy listening. The AC camp is divided among those that stress more contemporary, but softer rock, and those that focus on oldies. The evidence that Tart has seen this year indicates however, a shift toward the contemporary sound, as listeners "get tired of hearing 'The Long and Winding Road' and 'Yesterday' by the Beatles." And, according to his reports, "the more contemporary music stations are doing better than the ones playing all over."

Number one. Country music is the most widely programed format on commercial radio stations followed by adult contemporary. That's according to the New York-based Radio Information Center (RIC), which tracks format additions and changes on a regular basis from over 8,000 stations in its files. Highlighted below are the top radio formats as of July. (The list includes 140 stations in the U.S. Virgin Islands, Puerto Rico and Guam.)

Format	*Number of stations*
Country	2,346
Adult Contemporary/Soft	1,940
MOR/Nostalgia	964
Rock/CHR	855
Religious	499
Easy Listening	437
Variety	252
AOR	237
Black	174
Oldies	168
Spanish	154
News/Talk	148
Urban Contemporary	91
All News	47
Classical	46
Ethnic	30
Jazz	15
Total	8,403

According to Pollack, AC stations are "losing a lot of audience to CHR stations." He said the AC stations are countering with a number of contemporary approaches, including a hybrid AC/CHR approach he describes as "AC music and a CHR sensibility."

A third AC approach having some success in the market is Transtar's Format 41 which, in effect, is a bridge between AC and easy listening. The 41 in the title, says William Moyes, a partner in Sunbelt Communications, which operates Transtar, stands for the median age of the target of the format, which he says falls right in between the median-age AC listener (31) and the comparable easy listening listener (52). "It's a very easy going form of AC," said Moyes, "with very little current music and almost all memories and fairly relaxing." The format also features all original vocals material and none of the instrumental renditions that Moyes says the 40ish crowd is not quite ready for.

Meanwhile, the easy listening programmers are struggling to make their product more appealing to younger audiences, with the addition of more up-tempo material and some vocals, while at the same time not alienating their traditional audience (35-plus). "The trend for easy listening," said Dave Verdery, vice president, programing of Bonneville Broadcast Consultants, the largest syndicator of easy listening music, "is the knowledge and the acceptance that today's easy listener is different from yesterday's easy listener and that today's listener grew up with rock-oriented roots. In order to capture new listeners for this format we must be able to play artists that they can relate to and those artists are going to come from adult contemporary and country formats that have crossed over into our sound."

But Verdery stressed that while easy listening has taken on a contemporary flavor in some variations of the format, it will always be based on the instrumental sound. "The ultimate goal is to provide a relaxing but refreshing instrumentally-based format with vocals that people of all ages can relate to," he said. "We will make sure not to offend our core audience. In the restaurant business if you have a good business you don't want to change your menu. But you can add some new recipes."

The way Bonneville sees it, the easy listening format is giving adult contemporary stations a run for the 25-54 demographic advertising dollars. Verdery said that 82% of his company's client stations (over 100 in rated markets) are ranked third or better among adults 35-54. "What we are tying to say is given that the 25-54 demo is the most coveted by advertisers, if you take away the front third of that demo, we are so strong that we will really fulfill two thirds of that demographic." With challenges from CHR for its younger listeners and an assault by easy listening for its older listeners, it's no wonder that AC programers are divided as to which way they should skew. It's also not surprising that 50 AC stations dropped the format in the past year. The Radio Information Center counts 1,874 AC stations in the market now compared to 1,924 a year ago.

The situation is also a little dicey for country radio stations. Despite the fact that shares and advertising sales are down for country music stations, about 50 more country stations are in the market this year than were last year. The current total is almost 2,350 stations. "The big problem for country," said Pollack, "is there is so little crossover material; except for the megastars, there's very little country that is crossing over to the other formats, such as AC and CHR." He adds, however, that "things should level out. Country had to have a shaking out period after everybody jumped on the bandwagon"

several years ago.

Dan Halyburton, general manager of country stations KLAF(AM) Dallas-KLPX(FM) Fort Worth, described the current period for country as one of "moderate growth that will separate the men from the boys." Halyburton suggested that the more traditional stations are perhaps a bit worse off because many of the recording artists "who brought [country] through the 1960's and 70's are not recording as much," such as Mel Tillis and Charley Pride. And the country recording industry, he said, may be having bigger troubles than the stations. "They are kind of sitting at the switch deciding which way to go," he said, ie., more modern, skewing almost AC, or more traditional.

Gregg Lindahl, program director and manager of operations at WSM(AM) Nashville, said there was some "concern" about the product from the record companies. While the primary record buyer is in the 18-24 demographic, he said, the core country audience is 35-49. While it's one thing for the record companies to try to bring country music to the younger record buying core, "it's a concern" if they do it by ignoring the musical tastes of the primary country audience. Country radio wants a "fair balance," he said.

Joe Gallante, president, RCA Records, Nashville, said the goal of country record producers is to develop product that will appeal to a core country audience of 25-49. By expanding that core audience 10 years on the front end, he said, record sales (which for country have been flat lately) would improve significantly. "The tendency among persons 45-plus to buy albums diminishes 70%," compared to younger age groups. "We can't survive that," he said. Gallante said he didn't "know any record company in town" that was targeting younger age groups to sell country music to at the expense of the core listening audience.

As to radio news, research done by the Mutual Radio Network, indicates that listeners want to be kept more up to date with brief headline summaries, said Ron Nessen, Mutual's vice president, news and special programing. He said the network "is committed" to adding a one-minute hourly (perhaps twice hourly) news headline summary into the network's news mix. The plans will be spelled out further at the upcoming Radio-Television News Directors Association convention.

On the local level, said Lou Adler, vice president and news director WOR(AM) New York, "the general trend is toward doing news, beyond the top three or four major stories, that is shaped for the target audience." The types of stories and amount of air time allocated to news, he said, is determined by the demographic.

Talk radio, according to Diane Sutter, general manager of WTKN(AM) Pittsburgh, is one format that doesn't necessarily have to be local to succeed. In fact, given the costs of producing talk programing, she said, it is more efficient for a network to provide talk programs. WTKN is both a both an ABC Talkradio affiliate and an NBC Talknet affiliate.

"We do a great deal of local input," she said, such as news, sports, weather and traffic. "But the issues listeners are concerned about and want discussed are universal," such as financial and health issues. She said research her station had done concluded that, "if [the talk programing] is interesting and meaningful, it doesn't matter where it originates from."

On the nostalgia-format front, reports Jim Lowe, program director, WNEW(AM) New York, Linda Ronstadt, with her recordings with the Nelson Riddle Orchestra, has helped "considerably" in getting a new and younger audience to sample nostalgia formats. Other contemporary artists are cutting albums featuring more traditonal music, as well, Lowe said. Toni Tenille, he reports, has also recently produced an album featuring songs by Cole Porter and George Gershwin.

On the classical music front, the launch a few months back of the Concert Music Satellite Service, said Robert Conrad, vice president and general manager, WCLV(FM) Cleveland, should help to generate more classical syndicated material, as well as more live programing. "The cost factors of distribution by satellite are so much less," he said. The question is, he added, "how much syndicated product can you program without losing your local identity?"

Conrad said that early Renaissance classical music was making a comeback and that classical stations were programing less vocal music, in an effort to attract younger demographics to the format. □

The burgeoning business of program supplying

More and more stations are looking to producers and syndicators for something special to give them an edge over the competition

An increasing number of stations are turning to radio program suppliers/syndicators for specialized programing which, the following pages illustate, is not in short supply. And according to many of the executives surveyed, advertising support for most of the long-form programs is very strong.

The capsule summaries that follow also show the preferred method of sales to stations remains barter rather than cash and that the full service syndicated music format companies still prefer tape delivery of their products over satellite.

ABC/Watermark, the wholly-owned unit of ABC Radio Networks, is focusing a good deal of its attention on the international syndication marketplace. Although the company continues to produce *American Top 40*, which just celebrated its 15th year on the air with Casey Kasem at the helm, and *American Country Countdown* for the ABC Radio Networks, it is now representing those two shows along with several others internationally. They include: DIR Broadcasting's *King Biscuit Flower Hour*, *Silver Eagle Cross Country Radio Show* and *Supergroups*, all of which DIR produces for ABC; TM Communications' "Goldpics" music library, and Ron Cutler Productions' *Musical* program.

ABC/Watermark President Tom Rounds said that the Pacific area, including Japan, has been the best market for these programs followed by Western Europe. He said *American Top 40* is very popular in France, especially with the advent of new commercial FM stations in that country. Rounds added that a German translation of *Top 40* is slated to go on the air in Cologne, West Germany, later this month.

□

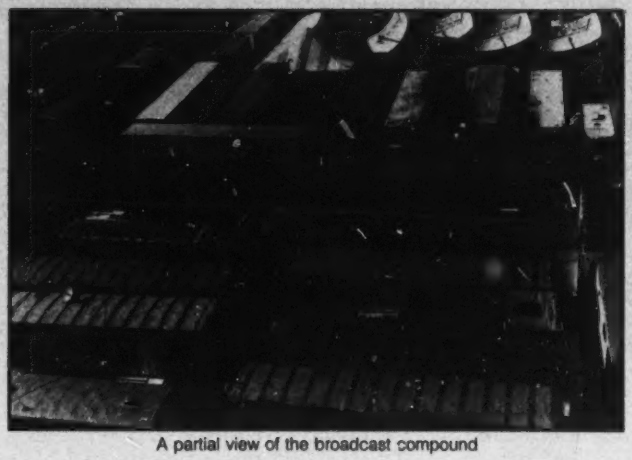
The American Comedy Network offers seven short comedy features (30-90 seconds) that are heard in 86 markets, including the top 10, on a cash basis. The all-original material, often relating to current events, consists of fake commercials, parodies of popular songs and impersonations, according to Andy Goodman, president. Now in its second year, the network last year provided, free of charge, *Not the American Top 40*, as an introduction to stations. The show was a parody of ABC/Watermark's *American Top 40* countdown show. "We'll probably do another music/comedy special in the near future," said Goodman.

Presently, work is being done on a detective series styled after Firesign Theater's Nick Danger, titled *Crash Barlowe, Private Guy*. Goodman said that the series is being given a trial run in test markets and would be available for 1986. It is hoped that the a 90-second sponsorable strip will result.

Goodman also mentioned that the American Comedy Network was reponsible for the book, "The Method to the Madness," a manual for radio morning shows, featuring actual interviews with 70 morning personalities (such as the "Greaseman" of WWDC-FM Washington) about what it takes to do a morning show. Goodman added that his troupe was planning another publication for an upcoming convention that will be less serious and factual.

□

Five formats and two production libraries are distributed by Dallas-based **Toby Arnold & Associates,** which plans to release a sixth format at next April's National Association of Broadcasters convention. The addition, still untitled, will be an "adult contemporary oldie" format. One of its selling points: "Our library goes 3,000 deep so you're never without fresh material," said the company's president, Toby Arnold. Arnold's five current formats—"Unforgettable" (nostalgia), "Unforgettable II" (foreground MOR), "Your Favorites" (adult contemporary), "Music Radio" (contemporary hit radio) and "Country Magic" (adult contemporary country)—are distributed to 93 stations on a cash basis. Its production libraries—Production Master and Production Bank—serve 500 stations, both by barter and by cash. Toby Arnold & Associates does not use



A partial view of the broadcast compound

On stage in Philadelphia

schedule and limited their performances to under 20 minutes. With the use of four stages (to set up one act while another was performing), the entire Live Aid event ran only 10 minutes over schedule. Said Zuckerman: The stars "all left their egos at the door."

ABC-TV, which donated crew and equipment for the Philadelphia concert, held the exclusive network prime time television rights. It broadcast a three-hour live program, hosted by Dick Clark, *Live Aid—An All-Star Concert for Africa* (Saturday, 8-11 p.m., NYT), with some taped segments of groups that had performed earlier in the day. According to ratings for the program last week, it received an 11.6/21 rating, ranking 31st on the week's schedule of 64 programs (see story, below).

The musical marathon was also broadcast on MTV, which had the exclusive cable rights. According to MTV press relations director, Barry Kluger, it carried 21 hours, including a four-hour program from 3 a.m. to 7 a.m. (NYT) from Australia, which included performances by Men at Work, Mental as Anything and the Australian Crawl.

Using 12 satellites for a worldwide broadcast "I don't think has been done before on this scale," Zuckerman said. From 9 a.m. to 12 p.m. (NYT), both the London and Philadelphia stadiums were going at once. "It was then a matter of who wanted what, whether the world feed took an act from London or vice versa. Everyone could have a completely different show."

Hal Uplinger, executive producer of the Live Aid broadcast said that technologically, the event entered "unchartered waters... What we did was take the technology that is there and utilize it for the first time at the highest level we know. The broadcasting media brought humanity together for one common cause. We're finally using the media to their fullest extent." Not only that, he said, "we touched the human spirit" in the process, as talent and money were donated from around the world to help feed the hungry. □

NBC sails to another summer ratings win

NBC continued its winning ways in prime time ratings for the week ending June 14, as it scored a 13.4 average rating and a 25 share, based on Nielsen's National Television Index (NTI). CBS and ABC had an 11.5/21 and a 9.5/18, respectively.

The ABC broadcast of *Live Aid—An All-Star Concert for Africa* (Saturday, 8-11 p.m. NYT) came in with an 11.6/21, giving ABC the night. But the concert broadcast ranked only 31st for the week.

The NBC schedule on Saturday was only slightly behind the broadcast of the concert with an 11.5/22, but ABC spokesman Jeff Tolvin said that the concert's rating was not disappointing, especially "given the fact that it was on in some form all day" on stations through its syndicated broadcast. ABC said 40 million people watched its broadcast.

Other programing highlights for the week included the *NBC Sunday Night Movie* (19.3/34), "Stingray," a pilot for a series the network will not have on its fall schedule. It tied for first for the week with the *Cosby Show*. The *NBC Monday Night Movie* (15.2/27), "Born Beautiful," finished 10th on the schedule.

In nightly wins, NBC took Tuesday (14.3/27) and Thursday (15.7/29) and also won Monday and Friday. CBS won Wednesday and Sunday. NBC took four of the top five and six of the top 10 spots on the week's schedule of 64 programs. CBS had three of the top 10 and ABC one.

HUT levels for the week were up 3%, from last year's 51.9 to 53.7, and the combined rating/share was 34.4/65, compared to last year's 34.2/67.

Rank	Show	Network	Rating/Share
1.	The Cosby Show	NBC	19.3/36
2.	Stingray	NBC	19.3/34
3.	Murder, She Wrote	CBS	17.7/33
4.	Family Ties	NBC	17.4/33
5.	Cheers	NBC	16.8/30
6.	20/20	ABC	16.3/29
7.	Newhart	CBS	16.6/26
8.	Cagney & Lacey	CBS	16.4/27
9.	Night Court	NBC	16.4/27
10.	Born Beautiful	NBC	16.2/27
11.	Crazy Like a Fox	CBS	14.6/26
12.	A Team	NBC	14.8/30
13.	Facts of Life	NBC	14.6/27
14.	Trapper John, M.D.	CBS	14.6/26
15.	60 Minutes	CBS	14.5/30
16.	Miami Vice	NBC	14.5/27
17.	Kate & Allie	CBS	14.5/26
18.	Riptide	NBC	14.5/26
19.	Double Trouble	NBC	13.8/26
20.	Coming Out of the Ice	CBS	13.5/25
21.	Remington Steele	NBC	13.5/24
22.	Simon & Simon	CBS	13.3/23
23.	Hill Street Blues	NBC	12.7/23
24.	Knight Rider	NBC	12.6/23
25.	TV Bloopers & Prac. Jokes	NBC	12.5/24
26.	Hunter	NBC	12.4/24
27.	Mama's Family	NBC	12.2/24
28.	Who's the Boss?	ABC	12.0/22
29.	Hear No Evil	CBS	11.7/22
30.	Webster	ABC	11.6/24
31.	All-Star Concert for Africa	ABC	11.6/23
32.	Highway to Heaven	NBC	11.5/23
33.	Gimme A Break	NBC	11.3/23
34.	Hotel	ABC	11.3/21
35.	Scarecrow & Mrs. King	CBS	11.1/22
36.	Magnum, P.I.	CBS	10.7/21
37.	Comedy Factory	ABC	10.4/21
38.	Night Partners	CBS	10.4/19
39.	Benson	ABC	10.1/20
40.	MacGruder & Loud	ABC	10.1/18
41.	Matt Houston	ABC	10.0/19
42.	People Do the Craziest Things	ABC	9.8/18
43.	Charles in Charge	CBS	9.8/20
44.	E/R	CBS	9.6/19
45.	Rail Guy	ABC	9.5/19
46.	St. Elsewhere	NBC	9.5/17
47.	Monday Night Baseball	ABC	9.2/17
48.	Diff'rent Strokes	NBC	9.0/16
49.	Code Name: Foxfire	NBC	8.9/16
50.	Three's a Crowd	ABC	8.8/16
51.	Hail to the Chief	ABC	8.3/16
52.	Foulups, Bleeps & Blunders	ABC	8.6/17
53.	Silver Spoons	NBC	8.5/17
54.	Airwolf	CBS	8.0/16
55.	Dynasty	ABC	7.9/16
56.	Knots Landing	CBS	7.8/14
57.	Dukes of Hazzard	CBS	7.7/16
58.	Second Hand Hearts	CBS	7.6/15
59.	USFL Championship Game	ABC	7.6/14
60.	Diff'rent Strokes	NBC	7.3/15
61.	Ripley's Believe It or Not	ABC	7.1/14
62.	The Competition	ABC	6.5/12
63.	Jeffersons	CBS	6.0/12
64.	Rockhopper	CBS	5.9/12

*Indicates premiere episode

Study projects barter, cable advertising to take bite from three networks

Authors say competition will mean ABC, NBC and CBS figures will come in below GNP growth projections

A new report written by two security analysts concludes that the three broadcast networks will face increasing competition through the 1980's and as a result will underperform nominal GNP growth through 1990. Written by Mark A. Riely, a security analyst for F. Eberstadt & Co., and Helen A. Britton, director of marketing, national division, for WNET(TV) New York, the report suggests that both barter syndication and cable networks will show a compound annual growth rate of more than 20% per year. Five years from now, they said, the "Television Network Advertising Alternatives," as their report is titled, will equal the size of a fourth network, taking one-fourth the budgets of network advertisers.

Barter, in which syndicators keep and sell some of a program's advertising positions in exchange for a reduction or elimination of cash payments from stations on which programs are shown, is headed for growth, according to the 70-page report, with growth in the number of independent television stations. As recently as 1980, the authors said, only 65% of television homes could receive a local independent station. Smaller coverage by independent stations especially restricted the growth of barter in prime time, they said, because affiliates were reluctant to pre-empt network schedules except on an occasional basis.

With local independent television stations now reaching over 80% of TV households, the two authors estimate that prime time barter will grow from 8% of total barter revenue (see chart) to 22% by 1990, with an inventory five times as great as today. Saturday morning and weekday after-school dayparts (children's category in chart), which currently represents the most advanced segment of barter, will grow at a slower rate, they continued, with its percentage of revenue declining from 12% to 7% by 1990.

Other reasons for the growth in barter, according to Riely and Britton, include an expanded use of satellite transmission that will "increase the opportunity for live events and topical programs... reduce current variation in time period placement... and offer the opportunity to sell advertising virtually up to the last minute."

For the barter industry as a whole the authors project that the number of advertising spots will increase at roughly a 12% compound rate over the next five years. Unit prices, they expect, will gain roughly 8% to 9%, leading to an overall barter revenue increase of 21% per year to $1.4 billion by 1990, compared to the $530 million estimated for 1985 and the $400 million in 1984.

The report analyzes barter as a part of the network advertising marketplace. But the authors find justification for both sides of the long-standing dispute on barter: whether it is more of a threat to network or to spot revenues.

To begin with, they turn the categories upside down: "In fact... networking (including broadcast networks) could be classified as a form of barter." But they also note dissimilarities between network and barter, including a lack of simultaneous airing for barter programing, and the greater risk advertisers assume by placing money on a barter program rather than across a network's schedule.

Estimated Daypart Share of Revenue

	Broadcast networks	*Barter syndication*
Daytime	19	12
Early fringe	—	3
Prime access	—	55
Prime	52	8
Late night/fringe	5	8
Sports	14	—
News	8	—
Kids	2	12
Specials	—	2*

* Majority is in prime time.

F. Eberstadt & Co. estimates.

The latter point led Riely and Britton to speculate "... it may be beneficial and even necessary (for barter syndicators) to expand the potential market by enlarging their sales force and offering participation and scatter buys prevalent in networking."

Currently sharing barter revenue, according to industry sources, are some 50 syndicators. Riely and Britton estimated that 11 of those companies get 90% of the business, as follows: LBS Communications 24%, Television Program Enterprises 20%, King World 16%, Group W 8%, Telepictures 6%, and other major syndicators (Orbis, MCA, Tribune, Viacom, Syndicast and Paramount) 16%.

Looking at cable networks, a more frequently studied subject, the report said that of the $500 million in 1984 advertising revenue, WTBS Atlanta received 32%, MTV 15%, ESPN 14%, CNN 11%, USA Network 8%, CBN Cable 4%, The Nashville Network 4%, Lifetime 3%, Financial News Network 2%, The Weather Channel 1% and others 6%.

The expansion of channel capacity and an increase in cable households are among the reasons leading the authors to conclude that cable advertising revenue will increase to $2 billion by 1990, or at an annual rate of 25%. The components of that annual growth rate are a cost-per-thousand increase of 9%, the growth of unit sales by 8%, a 6% gain in audience share and a 2% increase in TV homes.

Neither network alternative has "... yet begun to have a meaningful impact on the network supply/demand equation as we believe they will have in the future," the report said. "Over the next five years... we anticipate that total network advertising growth (including barter and cable) may not exceed the pace of total national advertising expenditures (10.5%). It is our opinion that the expanding inventory offered by barter and cable will put a significant damper on the pricing ability of the major networks who will be under additional pressure as their audience declines."

There will also be other alternatives to network advertising, they said, including possibly public television, and pay cable, which will be looking to supplement lower subscriber fees. The report's projections are for network revenue to increase 7% annually over the next five years, compared to 5% inflation growth and a 3.5% gain in real GNP.

Riely told BROADCASTING the report does not conclude it is "gloom and doom" for ABC, CBS and NBC: "There are a lot of areas they can cut back on cost. But at the same time it will be harder to increase [profit] margins. The revenue assumptions that we are suggesting are not necessarily the double-digit ones for the balance of the decade that we have previously heard about at analysts meetings." □

Advertising predictions for 1985 revised down

Growth for year is not as robust as earlier thought, according to McCann study

A study by McCann-Erickson of advertising expenditures in 1985 shows that the year experienced moderate growth in comparison with 1984 and is highlighted by a projected increase of only 3% in network television.

During a presentation given last week in New York by Robert J. Coen, McCann senior vice president and director of forecasting, he noted that the progress of 1985 to date has led him to reduce some of the forecasts he made last December for this year (BROADCASTING, Dec. 17, 1984). For example, he estimated last December that total advertising spending in the U.S. would rise by 9.7% but is now revising this figure downward to 9.1% or a total of more than $95 billion.

Similarly, Coen reported to a meeting of

■ KLYF (100.3 mhz) Des Moines, Iowa—Seeks mod. of lic. to operate aux. ant. sys. for aux. purposes only. App. July 15.

■ KXLK (105.3 mhz) Haysville, Kan.—Seeks mod. of CP to change TL and change HAAT to 993 ft. App. July 15.

■ *KMUW (89.1 mhz) Wichita, Kan.—Seeks CP to change ERP to 100 kw and change HAAT to 439 ft. App. July 15.

■ WVEZ (106.9 mhz) Louisville, Ky.—Seeks mod. of lic. to install new transmission sys. App. July 15.

■ *KCWA-FM (89.9 mhz) Arnold, Mo.—Seeks mod. of CP to change to non-DA. App. July 15.

■ *KSMU (91.1 mhz) Springfield, Mo.—Seeks mod. of CP to change HAAT to 343.44 ft. App. July 16.

■ *KANW (89.1 mhz) Albuquerque, N.M.—Seeks CP to change ERP to 22 kw and make changes in ant. sys. App. July 15.

■ *WFRW (88.1 mhz) Webster, N.Y.—Seeks mod. of CP to change ERP to 18.62 kw; change HAAT to 337 ft., and make changes in ant. sys. App. July 15.

■ WQKT (104.5 mhz) Wooster, Ohio—Seeks mod. of lic. to install new transmission sys. App. July 15.

■ KELI-FM (92.1 mhz) Broken Arrow, Okla.—Seeks mod. of lic. to move SL to 6931 South 66th East Ave., Tulsa, Okla. App. July 15.

■ *KRVM (91.9 mhz) Eugene, Ore.—Seeks CP to change TL and change HAAT to 762 ft. App. July 12.

■ *WFCH (88.5 mhz) Charleston, S.C.—Seeks mod. of CP to change ERP to 29.6 kw; change HAAT to 306 ft., and move SL to U.S. Route 17, near Mount Pleasant, S.C. App. July 12.

■ KODK (92.7 mhz) Kingsville, Tenn.—Seeks mod. of lic. to install new transmission sys. App. July 11.

■ *KBWC (91.1 mhz) Marshall, Tex.—Seeks CP to change HAAT to 65 ft. App. July 12.

■ *WPNE-FM (89.3 mhz) Green Bay, Wis.—Seeks CP to change ERP to 100 kw. App. July 16.

■ *WHLA (90.3 mhz) La Crosse, Wis.—Seeks CP to change ERP to 100 kw. App. July 16.

■ *WGNV (88.5 mhz) Milladore, Wis.—Seeks mod. of CP to change TL; change ERP to 25 kw, and change HAAT to 330 ft. App. July 16.

Actions

AM's

■ KFLR (1230 khz) Phoenix—Granted app. to make changes in ant. sys. Action July 2.

■ KCNO (570 khz) Alturas, Calif.—Granted app. to make changes in ant. sys. Action July 2.

■ KTRB (860 khz) Modesto, Calif.—Granted app. to make changes in ant. sys. Action July 5.

■ KCOL (1410 khz) Fort Collins, Colo.—Granted app. to increase day power to 5 kw; install DA-2, and change TL. Action July 3.

■ WFFG (1300 khz) Marathon, Fla.—Granted app. to make changes in ant. sys. Action July 2.

■ WGFS (1430 khz) Covington, Ga.—Granted app. to increase power to 5 kw. Action July 5.

■ WIVS (850 khz) Crystal Lake, Ill.—Granted app. to increase power to 5 kw and make changes in ant. sys. Action July 8.

■ WMIN (1030 khz) Maplewood, Minn.—Granted app. to change daytime TL and make changes in ant. sys. Action July 2.

■ WMPA (1240 khz) Aberdeen, Miss.—Granted app. to make changes in ant. sys. and reduce power to 770 w. Action July 2.

■ KEPB (750 khz) El Paso—Granted app. to operate by remote control from main SL. Action July 10.

FM's

■ KQLH (95.1 mhz) San Bernardino, Calif.—Granted app. to make changes in ant. sys. Action July 3.

■ WPLR (99.1 mhz) New Haven, Conn.—Granted app. to move SL to 1191 Dixerll Ave., Hamden, Conn. Action July 11.

■ KRTR-FM (96.3 mhz) Kailua, Hawaii—Dismissed app. to change HAAT to 2,145.12 and make changes in ant. sys. Action July 10.

■ *WSIE (88.7 mhz) Edwardsville, Ill.—Accepted for filing app. to make changes in ant. sys. Action June 26.

■ WYMG (100.5 mhz) Jacksonville, Ill.—Dismissed app. to change HAAT to 492 ft. and change TL. Action July 3.

■ WQTZ (92.7 mhz) Decatur, Ind.—Accepted for filing app. to change ERP to 2 kw and change HAAT to 397.5 ft. Action June 26.

■ WBTU (93.3 mhz) Kendallville, Ind.—Granted app. to change TL; change ERP to 50 kw; change HAAT to 492 ft., and make changes in ant. sys. Action July 1.

■ KBJJ (107.1 mhz) Marshall, Minn.—Granted app. to change TL; change HAAT to 242 ft., and make changes in ant. sys. Action July 9.

■ *New (90.7 mhz) Batavia, N.Y.—Granted app. to change ERP to .92 kw and make changes in ant. sys. Action July 10.

■ *WAUP (88.1 mhz) Akron, Ohio—Granted app. to change ERP to 3.3 kw; change HAAT to 803.4 ft., and make changes in ant. sys. Action July 2.

■ WKBN-FM (98.9 mhz) Youngstown, Ohio—Dismissed app. to change aux. ERP to 38.6 kw. Action June 3.

■ *WZZE (88.7 mhz) Glen Mills, Pa.—Granted app. to change TL; change ERP to .018 kw; change HAAT to 183.68 ft., and make changes in ant. sys. Action July 10.

■ KNIF (95.3 mhz) Gilmer, Tex.—Dismissed app. to change ERP to .9 kw and change HAAT to 520 ft. Action July 5.

■ KGKL-FM (97.5 mhz) San Angelo, Tex.—Granted app. to construct new tower. Action July 9.

■ WERR (104.1 mhz) Utuado, P.R.—Dismissed app. to change TL; change ERP to 25.5 kw, and change HAAT to 1,968 ft. Action July 3.

Call Letters

Applications

Call	Sought by
	New FM
WMFM	Thomas William Hickman III, Petal, Miss.
	New TV
KZAR-TV	Morro Rock Resources Inc., Provo, Utah
	Existing AM's
KRKO	KGHX Pacific Rim Broadcasters Inc., Fairbanks, Alaska

Summary of broadcasting as of June 30, 1985

Service	On Air	CP's	Total *
Commercial AM	4,792	170	4,962
Commercial FM	3,801	418	4,219
Educational FM	1,194	173	1,367
Total Radio	9,787	761	10,511
FM translators	789	444	1,233
Commercial VHF TV	541	23	564
Commercial UHF TV	374	222	596
Educational VHF TV	113	3	116
Educational UHF TV	186	25	211
Total TV	1,214	273	1,479
VHF LPTV	218	74	292
UHF LPTV	127	136	263
Total LPTV	345	210	546
VHF translators	2,869	186	3,055
UHF translators	1,921	295	2,216
ITFS	250	114	364
Low-power auxiliary	824	0	824
TV auxiliaries	7,430	205	7,635
UHF translator/boosters	6	0	6
Experimental TV	3	5	8
Remote pickup	12,338	53	12,391
Aural STL & intercity relay	2,836	166	3,002

* Includes off-air licenses.

WHEZ	WBUK Tri State Broadcasting Co., Portage, Mich.
	Existing FM's
KRKO-FM	KRKR Pacific Rim Broadcasters Inc., Fairbanks, Alaska
KXMG	KOPO Cactus Broadcasting Limited Partnership, Mama, Ariz.
WYFA	WWGA Bible Broadcasting Network Inc., Waynesboro, Ga.
KLTY	KJIM Statewide Broadcasting of Dallas Inc., Fort Worth

Grants

Call	Assigned to
	New AM
WWEE	Charles J. Wingate, Collierville, Tenn.
	New FM's
WWTM	DCS Radio Associates, Harbor Beach, Fla.
*WFTI-FM	St. Petersburg-Tampa Community Radio Inc., St. Petersburg, Fla.
*WYFS	Bible Broadcasting Network Inc., Savannah, Ga.
*KZRW	Idaho Educational Broadcasting Foundation, Payette, Idaho
*WOAL-FM	Alice Lloyd College, Pippa Passes, Ky.
KJKJ	KJ Radio Inc., Grand Forks, N.D.
*WCVV	Belpre Educational Broadcasting Foundation, Belpre, Ohio
*KKVO	Altus Educational Broadcasting Foundation, Altus, Okla.
*KEJC	Oklahoma Educational Broadcasting Foundation, Vinita, Okla.
*KJVS	Charity Educational Broadcasting Foundation, Baker, Ore.
*KCTJ	Great Plains Educational Broadcasting Trust, Mitchell, S.D.
*KACU	Abilene Christian University, Abilene, Tex.
*KDTD	Caprock Educational Broadcasting Foundation, Plainview, Tex.
KPRQ	Dart Inc., Price, Utah
*KJVH	Nathan Educational Broadcasting, Longview, Wash.
	Existing AM's
WEIZ	WDAK Radio Columbus Inc., Columbus, Ga.
WURS	WEZG Lorenz Broadcasting Corp., North Syracuse, N.Y.
WCGM	WDOZ Dove Inc., Maryville, Tenn.
KFNA	KAMA El Paso County Broadcasting Co., El Paso
KAMA	KEPB El Paso Hispanic Broadcasting Co., El Paso
	Existing FM's
WEIZ-FM	WEIZ Chattachooches Broadcasting Co., Phenix City, Ala.
KXMK	KUUL Madera Broadcasting Inc., Madera, Calif.
KAVS	KDOL-FM Golden Desert Broadcasting Corp., Mojave, Calif.
WSTF	WCKS Capitol Broadcasting Co., Cocoa Beach, Fla.
WXRK	WKTU Sagittarius Broadcasting Corp., New York
KNLT	KUJ-FM KUJ Limited Partnership, Walla Walla, Wash.